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THE IMPROVED

Franco-American Form

PATENTED JULY 10, 1883.

IMPROVED AUGUST 15, 1884.

AN ADJUSTABLE INSTRUMENT AND PERFECTED
METHOD FOR DRAUGHTING, CUTTING, AND
FITTING DRESSES AND ALL INSIDE
AND OUTSIDE GARMENTS.

INSTRUCTION IN ITS USE.

G. M. GREENWOOD & CO.,

General Agents,

BOSTON, MASS.

1884.

TO OUR PATRONS AND THE PUBLIC.

AT an outlay of many thousands of dollars, and after years of painstaking study,—a study that would be far from complete had we not thoroughly investigated every invention and system for cutting dresses which was available, and that only in an honest spirit of investigation that set aside all prejudices, and allowed us to acknowledge what was good and detect what was false, and after we had learned the experiences of many professional dressmakers who had tried all these systems, charts, and machines, and found them uncertain, deficient, and often valueless,—we put before ourselves the task to produce a method of dress-cutting that would be at once simple, thorough, artistic, and reliable; one that, having science for its basis and merit for its recommendation, would eventually repay us for time and expense borne in its getting up. Such an instrument we now have in the IMPROVED FRANCO-AMERICAN FORM, and to the ladies of our country we offer it, confident that it will do its work thoroughly and well.

Respectfully yours,

G. M. GREENWOOD & CO.

GENERAL RULES.

SEE that your tape-measures are correct ; never use one that is stretched or shrunken.

Before draughting, see that all the buttons are loosened before, and firmly fastened again as each piece is adjusted.

Extreme care must be taken that no part of your clothing or person brushes against or disturbs the Form : the slightest change of position will destroy the fitting.

Observe well the *effects* of your measurements, and accustom yourself to accuracy and uniformity in taking measures. Remember, the Form draughts exact and mechanically to your figures, and will give you just what you have measured for.

Before draughting go over the instrument, and make certain that every part is properly adjusted, scaled, and fastened.

Never try on or fit over a waist, basque, etc.

Take time ; master one thing at a time. Baste carefully, and be accurate when using your tracing-wheel.

With a careful study of the rules here given, and a determination to do nothing half way or imperfectly, there is no obstacle to your becoming a successful and artistic cutter.

THE IMPROVED FRANCO-AMERICAN FORM.

Adjustable to every size and figure, requires but THREE MEASURES, viz.:—

1, Shoulder Measure; 2, Under-Arm Measure; 3, Waist Measure.

DIRECTIONS FOR MEASUREMENTS.

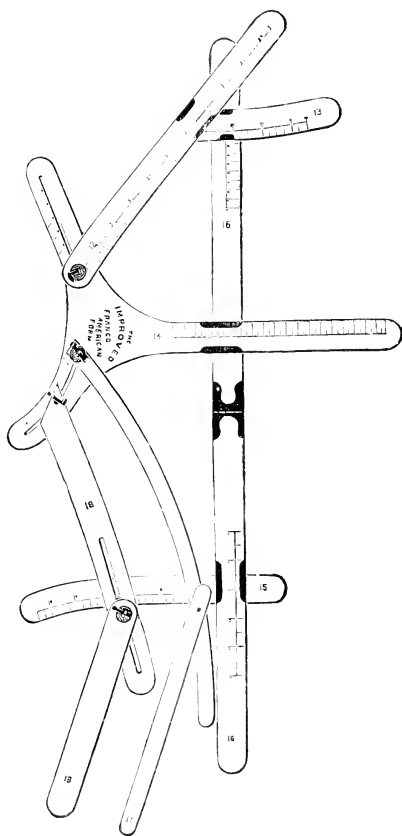
1. Shoulder Measure.—With the left hand, hold the end of the tape exactly on the prominent bone on the back of the neck; with the right hand, pass the tape over the front of the shoulder, under the arm, and over the shoulder-blade, drawing it firmly and snugly up to the first point of measurement at the back of the neck. The tape *must touch* the hollow of the arm distinctly, and the arm must be allowed to *hang down naturally* while the measure is being taken. This measure governs the neck, shoulder, bust, and back, and should be taken *extremely tight*.

2. Under-Arm Measure.—This determines the length of waist as well as length under arm, and requires the greatest care and accuracy. Place the end of the tape *close up* under the arm *with the arm down*, and measure only down to the smallest part of the waist, taking care not to make it too long; for if the waist is cut too long it is spoiled, but if cut too short it can easily be remedied. This is always with the understanding that the waist is made in Basque form; with a *round waist* of course the case is reversed. In taking this measure care must be taken to see that the tape touches the hollow of the arm distinctly.

3. Waist Measure.—Pass the tape tightly around the waist, always avoiding measuring over watch-chains, belts, etc

The taking of measures requires skill and practice; the accuracy with which they are taken alone insures a perfect fit.

NOTE.—It is well to examine the figure of the person whose measure is being taken, note if there are any striking differences in the height of shoulders, length under arm and size of hip, and if such differences exist draught for both sides, or for the larger side if wadding is to be used to make up the figure.



SECTION SHOWING BACK, AND SIDE-PIECE BACK.

DRAUGHTING A BASQUE.

BACK OF BASQUE OR WAIST.

By the Franco-American Form the *Back is draughted first.*

The pieces marked from 12 to 18, inclusive, constitute the back of Form. Observe the figures in the illustration, and put the parts together as there indicated, sliding one upon another.

To mark out a Basque, take for example the measurements of a medium size, viz.:—

Shoulder measure	22 inches
Under-arm measure	7½ “
Waist measure	24 “

Lay the Form on the cloth or lining, having No. 16 parallel to the selvedge one or two inches from the edge for an ordinary waist, or so much out as to allow for fullness in cutting a Basque, Polonaise, etc. (The Form can be slanted, if desired.)

Loosen all the buttons, and fasten firmly again as each piece is adjusted.

Set the outer edge (sewing-line) of No. 16 to 22 on the scale of No. 14. Set the lower edge (cutting-line) of No. 13 to 22 on the scale of No. 16. Set the 1½ inch line of No. 13 to the outer edge of No. 16 (this to secure width of neck). See that No. 13 sets straight across No. 16, and let No. 12 lay naturally, being fastened down closely at the lower end of slot in 14^a. No. 12 thus comes naturally into position, the lower edge and point of No. 13 touching at 7 on shoulder-seam scale (*i. e.*, of No. 12).

Make a note of the number of inches or fractions thereof on the scale of No. 12 where it is crossed by No. 13, as this gives you the length of shoulder-seam back and front — and

you must remember the figure, in order to set No. 2 for shoulder length, when draughting the front.

NOTE.—No. 2 front and No. 12 back correspond; they are scaled in inches, and give the length of *shoulder seam*. The pupil will bear in mind that there is a marked difference between the terms “*length of shoulder*,” and “*length of shoulder seam*.” Nature forms one; fashion, the other.

Now set the lower edge of No. 15 to $7\frac{1}{2}$ (that being the under-arm measure) on the scale of No. 16^a. Set the upper end of No. 17 to the end of slot in arm-circle, its point at left side touching at 1 on the scale of arm-circle; then if the desired width of back at waist-line is $1\frac{1}{2}$ inches, set the lower left side of No. 17 to $1\frac{3}{4}$ on the scale of No. 15, and slant No. 17^a to the left for desired fullness of Basque (for ordinary figures at about the same angle as that of No. 17, *reversing*).

NOTE.—As the piece No. 17 *allows for seams* $\frac{1}{4}$ inch wide, the mechanism of the Form requires that $\frac{1}{4}$ inch be added to the width allowed at center of back on waist line; thus: If the center of back is to be $1\frac{1}{2}$ inches wide, set the left side of No. 17 to $1\frac{3}{4}$ on the scale of No. 15; if two inches wide, then at $2\frac{1}{4}$ on the scale of No. 15; and so on. This gives the position of No. 17 for both center of back and back side pieces. As the cutter draughts on the left of No. 17 for cutting-line for back, and on the right of No. 17 for cutting-line on side pieces, back, $\frac{1}{4}$ of an inch is thus allowed for seams.

DRAUGHTING BACK.

Mark on both sides of No. 12 (to cut and sew by), and on the sewing-line side of No. 16, beginning at *lower side* of No. 13, and continuing as far as the *lower side* of No. 15. If much fullness is desired, mark from this point to the selvedge at the bottom of the Basque in a regular slant. Mark, also, across *lower side* of No. 13. Also, mark by the heavy line of arm-circle from the point where *cutting* (upper) *line* of No. 12 ends, to the lower left-hand point where No. 17 ends (at arm-circle), and continue down the *left side* of Nos. 17 and 17^a as long as may be desired; also, mark on the *under side* of No.

15, to serve as a guide. This forms the middle of back; having marked it out, remove the Form to another part of the cloth for side pieces.

NOTE.— After removing the Form, take your chalk, pencil, or tracing-wheel and finish out all lines where spaces have been left by the intersection of the pieces, curving where the lines go to form angles at waist line: this, to avoid angles.

SIDE-PIECE BACK.

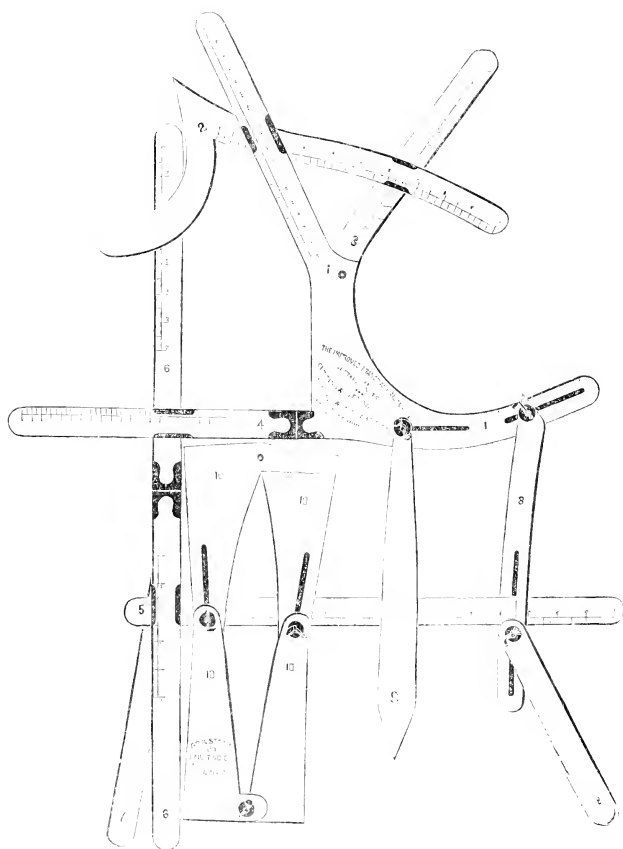
See that all the pieces occupy the same position as used in draughting the back. Now set No. 18 to 4 on the scale of the arm-circle (see Table of Proportions, last page of book), and the inside edge (sewing-line) of No. 18 to 4 on the scale of No. 15. Swing No. 18^a *to the left*, for fullness of hip, if a Basque. Nos. 15, 16, and 17 will occupy the same position as when draughting middle of back; the right-hand side of No. 17 crossing No. 15 at the scale of $1\frac{3}{4}$ inch. Swing No. 17^a slightly to the right, inclining toward No. 16.

DRAUGHTING SIDE PIECE.

Mark all around both sides of Nos. 18 and 18^a and on the *right-hand* side of Nos. 17 and 17^a. Mark in arm-circle from upper point of No. 17 to lower point of No. 18, dotting at sewing-line on No. 18 for a guide; also, mark across lower side of No. 15, to serve as a guide. Remove the Form, and finish out all lines where spaces occur through intersection of parts of the Form.

CUTTING OUT AND BASTING.

The heavy lines are to cut by, the broken lines to sew by. Having gone over your work with your tracing-wheel, now cut by all heavy lines. Cut $\frac{1}{2}$ inch out from No. 16, as that gives the sewing-line alone.



SECTION SHOWING FRONT AND FRONT SIDE-PIECE.

The lines formed by Nos. 17 and 17^a are *cutting*-lines ; sew $\frac{1}{4}$ inch in, as that is what they allow. Sew by line of No. 16, curving in slightly where the back hollows.

In sewing side-pieces, take the two edges of the cloth exactly together, *begin at* arm-circle, and sew carefully on the lines given. Three stitches to the inch are generally given in basting.

FRONT OF BASQUE.

The pieces marked from No. 1 to No. 9, inclusive, constitute the front of the Franco-American Form.

No. 10 is the adjustable dart, and is used in cutting one or more darts, as required.

Having put the pieces together as indicated by the figures in the illustration, lay the Form on the cloth or lining, with Nos. 6 and 7 next to the selvedge. Slide No. 2 down until the lower edge (sewing-line) touches 22 on the scales of Nos. 1 and 3 ; the lower *left*-hand corner of the brass slide coming exactly to the line marked 22 on No. 1 ; the lower *right*-hand corner of the slide on No. 3.

Now slide No. 3 out on No. 2 until the cutting (or heavy) line of No. 3 touches at 7 on the scale of No. 2.

NOTE.—It will be remembered that in draughting the back, instruction was given to make a note of the number of inches on the scale of No. 12 where it was crossed by No. 13, as that gave the length of shoulder-seam.

Set No. 6 so that the outside edge shall come exactly to the line 22 on the scale of No. 4.

Place No. 5 so that the lower edge shall be at the line $7\frac{1}{2}$ (under-arm measure) on the scale of No. 6^a. This gives the length of waist *under arm*, but not *in front*: the bottom of the waist in front is generally from one-half to two inches lower than under the arm. The position of the darts allow for this variation.

NOTE.—In cutting a round waist attention must be given to these facts.

Next, place the upper end of No. 8 so that the left-hand point will be at 4 on the small scale above the slot in arm-circle (see Table of Proportions, "Arm-Circle Front"), and bring the *left-hand* edge (sewing-line) to 12 on the scale of No. 5 (see Table of Proportions — "Front will be"). Now bring No. 8^a close up to the lower edge of No. 5, swinging it out from two to four inches at lower end for fullness of Basque. Set the upper end of No. 9 (under-arm dart) to the left of the slot, and fasten, letting it hang nearly parallel to No. 8.

No. 9, the under-arm dart should always have its upper end fastened at a point in the slot in a line over the center of the width to be given on No. 5, and in marking should be swung right and left as needed.

No. 10 dart will be set with the index-point between 2 and 3 (the scale on dart where the indicator points gives width, in inches, of the dart at waist line). Draw the lower parts down until the whole length of the opening is eleven inches; then close it at lower end, and fasten all the buttons securely. The lower end can be widened if required, as where greater length is needed. Place the dart (No. 10) on the Form, setting it accurately in the angle formed by the lower edge of No. 4, and inside edge of No. 6; set snug in (this where straight dart is wanted), and see that the widest part of dart is about one-quarter inch below the lower line of No. 5, and that No. 9 is half way between the *sewing*-lines of No. 10 and No. 8. This is the French (one dart) system, and gives a more elegant fit to the waist than any other. Some ladies, however, being accustomed to the American (or two darts) system, may still prefer it. For this, see directions under the head of Darts.

No. 7 must be swung out from No. 6 — as in the illustration — more or less, according to the fullness of the abdomen, and the additional width thus given must be taken out in one or other of the darts.

DRAUGHTING FRONT.

In using the Form remember that the *heavy* lines are to cut by; the *broken* lines to sew by. You will notice that some of the pieces will thus be marked on both sides, some not at all; for instance, Nos. 2, 8, and 9 are marked on both sides, to be draughted accordingly.

The darts are marked only to sew by; Nos. 1, 4, and 5 are not marked at all, although it is well, for convenience, in case the Form should accidentally be displaced on the cloth while marking, to draw a line under No. 5, and also short lines making the angle where No. 1 joins No. 4, to serve as gauges and starting-points.

As the length of the Basque is a matter of taste, it may be cut any desired length below the waist. The dart No. 10 will be continued to the bottom of Basque, according to the lines indicated. Some forms require nearly as wide a dart below the waist-line as above it; but more require less.

Mark with a pencil or chalk on the cloth close to those edges where heavy or broken lines appear; also across the lower side of No. 5, and in the angle formed by Nos. 1 and 4, as before instructed.

Mark No. 9 on both sides, sliding it at waist-line, to secure the required width,—in this instance $1\frac{1}{2}$ inches,—and dotting at the lower edges of No. 5 for the continuing lines; which, however, need not be marked until the Form is taken up. Mark, also, inside No. 10, for dart.

To give the swell to the front, place the straight-edge (inch rule) at the outside edge of No. 6 at the neck curve; carry it out in a slant one-half inch, or as needed from No. 6 where crossed by No. 4; then slant back from the same point on No. 4 to the point where No. 7 slants out from No. 6. It is always advisable to mark for a swell, and if not wanted it can be turned away.

The front line of Basque is turned away, not faced; remember this, and allow when cutting.

After removing the Form, with your pencil continue all the lines where spaces have been left by the intersection of the pieces, always giving a slight curve when approaching the waist-line, as no figure has acute angles here.

No. 9 is finished by carrying it down about five inches, for ordinary sizes, in two straight lines, beginning at the lower edge of No. 5, and meeting in a point at bottom of Basque. The continuation and curves or straight lines to be given to this dart depends entirely on the figure you are fitting; some figures requiring more swell or curve than others. Practice and a study of the human form will alone enable the cutter in this, as in many other branches of dress-making, ever to become every way proficient.

CUTTING AND BASTING FRONT.

Go over all lines with your tracing-wheel, being careful to trace *on* the lines, as the slightest deviation will disturb the perfection of fit. Cut by the heavy lines. No. 9 (under-arm dart) should be cut down through the center, not left to be joined in the whole piece, and in sewing must have the sewing lines matched evenly together, joining at arm-circle, from which point sew down.

NOTE.-- It will be seen that the guiding-line you have traced under No. 5 is carried higher on the under-arm piece than on the front; this is intentional, and gives the natural slant required by the anatomy of the human form. In draughting a round waist, Newmarket, or long garment, this is not followed, but allowed for.

Take the two edges of the cloth and sew on seam lines, beginning at arm-circle. The utmost care must be taken when basting; the cloth must be kept even and smooth; the stitches straight and regular; no gathers, etc., allowed. In joining the front and back, begin at neck-curve.

DARTS.

The width of Back determines how large the Darts must be.

As the whole waist-measure is given in the Fronts (one-half on each front), it follows that the extra size allowed by the back must be taken up in the darts. Thus: if the Back is 4 the darts must take up 4 inches; *i. e.* $2\frac{1}{2}$ on the front dart, and $1\frac{1}{2}$ on the under-arm dart. If the back is 5, then the darts must take up 5 inches also, $3\frac{1}{2}$ on the front, and $1\frac{1}{2}$ on the side, etc.

AMERICAN SYSTEM.

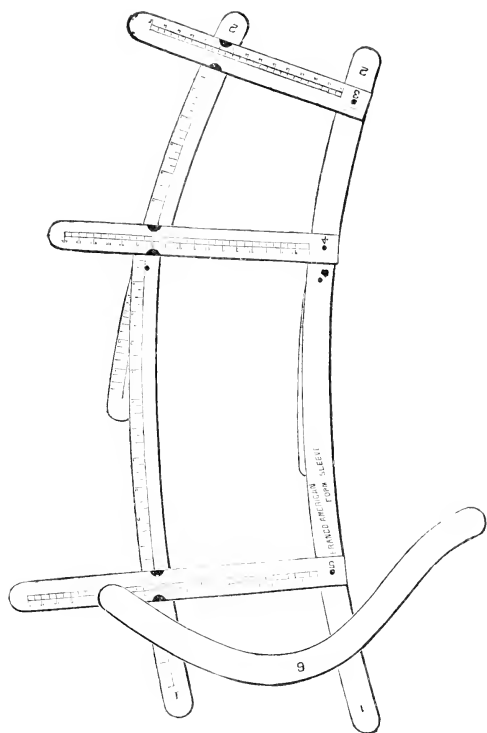
The French one-dart system having been given in the lesson on draughting front, the reader is referred there for it.

In cutting two darts, the American System, it is to be remembered that the same number of inches allowed for the single dart is to be divided between the two.

The space to be allowed between front seam and line of front dart can be varied to suit the taste of the cutter; from 1 to 2 inches is the ordinary width. The scale on No. 5 is used as a guide in arranging such spaces. Set the left-hand *sewing*-line of dart (widest part of opening) on the scale of No. 5 (slightly below that piece), at the exact number of inches that it is desired the dart shall be from the front at waist-line, thus: if one inch space is desired, then the left-hand (*sewing*) line of No. 10 will just touch at 1 on the scale of No. 5; if two inches, then at 2; if two and one-half inches, then at $2\frac{1}{2}$; and so on.

For the position of upper point of dart, the line formed by center of hinge on No. 6^a governs the setting. Mark a straight line out from that point from $1\frac{1}{2}$ to 2 inches, and see that the top point of opening in No. 10 touches at that line.

For the *second* dart the space is arranged in the same way as for the *front* dart, with the exception that the measure for space between the two is taken from the right-hand line draughted in front dart, thus: if the *left*-hand line at waist-line of front dart was set at $1\frac{1}{2}$ on the scale of No. 5, the width of the dart being $1\frac{1}{4}$ inches, then the *right*-hand line of the front dart will be $1\frac{1}{2} \times 1\frac{1}{4} = 2\frac{3}{4}$ inches — the line at which



SLEEVE FORM.

it will be found on No. 5. Now, if one-half inch space is wanted between the front and second darts, then the *left-hand* (*sewing*) line of the second dart will be at $3\frac{1}{4}$ inches on the scale of No. 5; its right-hand line (if the width of dart is $1\frac{1}{4}$ inches) will be at $4\frac{1}{2}$ inches on the scale of No. 5.

In the arrangement of these spaces the Form is entirely mechanical, and no error can occur except through inattention of the person draughting. The upper point of the second dart will always be properly placed by setting No. 10 parallel with the front dart, its upper outside edge touching close up to the lower edge of No. 4. This will give the necessary elevation to the second dart, as in all instances it is carried higher up than the front dart. Bear well in mind that the two darts should always be parallel to one another, having the same angles and curves.

It is now seen how No. 10 is adjustable for every style of dart; and while it is at the discretion of the cutter to curve or slant these darts to his or her taste, yet we would advise that this be done in rare instances, and only when the symmetry of the figure being fitted will be improved by so doing; for general purposes the straight dart, or that having but a slight incline, is preferable.

SLEEVE FORM.

As the sleeve is entirely independent of the waist in its proportions, form, and style, it requires more measures. While the waist, in order to be symmetrical, must preserve certain proportions, which are calculated in the Franco-American Form, the sleeve may vary almost indefinitely to suit the prevailing mode or the taste of the wearer. It may be loose or tight, long or short, straight or flowing, or plain coat sleeve. Therefore to fit the sleeve to the arm, to the waist, and also to the taste, take the following measures:—

1. From the shoulder, at the end of the back form, to the point of the elbow.

2. From elbow to wrist, the desired length.
3. Around the wrist.
4. Around the largest part of the fore-arm.
5. Around the upper arm, as close up under the arm as possible. (Not from the top of shoulder, but *out from* the under-arm line.)
6. From a point in the center of fifth measure to the top of shoulder as high as desired.

To take this measure on the person, place the tape at top of shoulder, and measure down to the line where the tape passes around the arm.

Observe the figures in the illustration, and connect the pieces as there shown — Nos. 1 and 1^a to the right, and Nos. 2 and 2^a to the left. It will be observed that Nos. 1 and 2 are scaled in inches, while Nos. 1^a and 2^a are left blank. Nos. 3, 4, and 5 are scaled in half inches, the object for which will be apparent when you come to adjust the measures.

EXAMPLE.

If the 1st measure (length of upper arm) be 12 inches,
 The 2d measure (length of forearm) 8 inches,
 The 3d measure (wrist) 8 inches,
 The 4th measure (forearm) 10 inches,
 The 5th measure (upper arm) 12 inches, and
 The 6th measure (from 5th measure to top of shoulder) 3 inches,

Set the Form, having Nos. 1^a and 2^a nearest to you. Slide No. 5 on No. 1 until its heavy line touches at 12 (length of upper arm) on the scale of No. 1; then slide No. 1 down on No. 2 until its right-hand end touches 8 (length of forearm) on that piece. Set the heavy line (*right-hand side*) of No. 3 to the line of the first inch just above the shield on No. 2; the *left-hand* edge of No. 3 will then be at 1 on the scale of No. 2. Slide No. 4 until its heavy line crosses at 8 (length

of forearm) on the scale of No. 2. The lower end of No. 1 and the edge of No. 4 thus join on the line of 8, scale of No. 2. No. 4 will lay nearly straight across from No. 2^a, inclining slightly to the right. Slide No. 1^a until its lower end touches No. 4 on No. 2^a; now set No. 3, with its heavy edge, close to shield on No. 2^a, and see that No. 5 rests on No. 1^a *straight across* from No. 1.

To obtain the width of sleeve, set Nos. 3, 4, and 5—according to the measures taken—thus: Bring the inside edge (heavy line) of No. 2 to 8 (wrist-measure) on the scale of No. 3, and to 10 (measure around forearm) on the scale of No. 4, and the inside edge (heavy line) of No. 1 to 12 (measure around upper arm) on the scale of No. 5.

NOTE.—As the instrument now lays, you have the exact adjustment for length of forearm and upper arm; and in width of sleeve, what would be an exact half if the upper and under sides were to be alike; but it is necessary that the upper side shall be wider than the under side, and to secure this the instrument must be widened to draught the upper side, and contracted to draught the under side; the number of inches added to increase the one must be deducted when draughting the other—this to preserve the measurements.

Now carry No. 2 two spaces, *i. e.*, to 10 on the scale of No. 3, and two spaces, *i. e.*, to 12 on the scale of No. 4; also advance No. 1 three spaces, *i. e.*, to 15 on the scale of No. 5. See that No. 5 sets straight across on No. 1^a to No. 1, that No. 3 (heavy line) touches on lower inch-line, as before directed, on No. 2, and just above the shield on No. 2^a; No. 3 having a slant as shown in cut, and the other parts about the same positions as there shown (omitting the curve piece No. 6). Take the Form by the two ends of No. 1^a and No. 2^a, and gently draw the whole form into shape for the curve you desire to give the sleeve—just slightly more curve than shown in illustration. Draw the Form close toward the edges of the cloth, allowing space for seams and draught.

DRAUGHTING SLEEVE.

Mark by heavy line of Nos. 1 and 2 (inside edge); by

right-hand edge of No. 3 and heavy line (left hand) of Nos. 4 and 5; also along the lower edge (heavy line) of Nos. 1^a and 2^a. Remember that the lines draughted by Nos. 1 and 2, 1^a and 2^a, are sewing-lines. Remove the Form, and mark with your pencil on all spaces where broken lines occur through intersection of the pieces. Now take your straight-edge, and mark a dot exactly half way on the line draughted by No. 5; this will be at $7\frac{1}{2}$ inches for the present example. From this point measure up three inches (or whatever may have been your sixth measure), and mark a point for top of sleeve (for a high sleeve five inches will be required). Now take the curve-piece No. 6, place a pin through the eyelet-hole, and fasten it at the point you have marked for top of sleeve. Swing the end of curve-piece toward you down, until its outside edge touches the end of the line of No. 5 at No. 1^a; mark from the eyelet to that point; then swing the other end of curve-piece until it touches again at the lines of No. 5 and No. 1, and mark from eyelet to that point. This gives you the upper side of sleeve. Remove No. 6, and proceed to draught for the under side.

Take the Form at the same adjustments as you had it when draughting the upper side of sleeve. Bring the inside edge of Nos. 1 and 2, to 6, 8, and 9 on the respective scales of Nos. 3, 4, 5. Set your instrument over the pattern for top of sleeve so as to adjust the curve, which must be the same; let the wrist remain unchanged, or only varied slightly. *Turn the cloth the other side up*, place the Form upon it, and draught as before. Remove the Form, take No. 6 and place it with the arrow-point at the line of Nos. 1^a and 5, carrying the curve over to the other line of Nos. 1 and 5, and then draught.

BASTING SLEEVE.

The lines given by the instrument are *sewing*-lines; seams must be allowed for. A very narrow seam is always to be pre-

ferred, as it does not interfere with the set of the sleeve. Too much care cannot be given to the basting and setting in ; practice and the making of the subject a careful study, alone lead to proficiency.

FRENCH SLEEVE.

To draught a French sleeve, one with a seam to elbow, follow the adjustments for both upper and under side in all particulars, as given in the preceding lesson — with this exception, that having draughted the upper side, THE INSTRUMENT being now adjusted for the under side, is to be taken and turned over ; the inside edge of No. 1 is to be laid over the lines draughted for No. 1 of the *upper side*, touching at the point where No. 5 joins No. 1 on the upper side ; then allowed to come slightly *within the line* on upper side of sleeve curving out, and leaving the upper side of sleeve about one inch above the line marked where No. 4 touched on No. 2, thus giving a V shape to the space left between what, when draughted, will be the sewing-lines of No. 2 upper side and No. 2 under side of sleeve. In basting, the two ends of sleeve at wrist should be matched, and sewed evenly, gathering about two or two and one-half inches at elbow.

In arranging the width for upper and under side of sleeve, it is well to make the under side very narrow, as this gives a better appearance, and even a better-fitting sleeve.

In taking the measures around the arm, bear in mind that they must be taken *very loosely*, as the sleeve makes up very much smaller than would seem probable. For instance : if the wrist-measure is eight inches, that is in reality the measure of the hand, as it must be large enough for the hand to pass through easily ; then if the hand can easily pass through the tape held at 8 inches it will be found *very tight* for a finished sleeve, and almost impossible to pull off. One inch should be allowed in every nine inches where the measures are taken only sufficiently loose for the arm or hand to *slip through* easily.

When you wish TO FLARE THE TOP OF SLEEVE, to fit a high shoulder and narrow under part, take No. 5^b and apply it to the upper part of No. 1, laying it with scale side down, the end with brass slide resting on No. 1, and the upper end curving out as much as desired.

EXTENDING UNDER-ARM DART.

To secure extra cloth when required for extra fullness of hip: Supposing the waist-measure to be 24 inches, and that $2\frac{1}{2}$ inches are required for the under-arm dart, the general rule allowing but $1\frac{1}{2}$; to obtain the additional inch: slide No. 8 one inch to the right, thus making the waist 13 instead of 12, and take the inch thus added out in the under-arm dart by making it $2\frac{1}{2}$ inches.

TO CARRY SHOULDER SEAM FORWARD.

If it is desired to raise the shoulder-seam higher on the shoulder, then raise No. 12 in the slot, keeping the upper end quite stationary, and lower No. 2 on No. 3 to correspond. This is easily done by the scale on 14^a and on No. 3 (outside edge).

CHANGES IN NECK CURVE.

Occasionally there are figures found more difficult than others to fit, particularly at the neck; *in such cases*, after No. 2 has been marked on both sides, swing the front part, which is the neck-curve, down the desired distance on No. 6. To insure exactness, another measure can be taken, as follows:—

Place the tape across the chest, close under the arms, as in taking ordinary bust measure. From the point where it crosses the middle of the chest, measure the number of inches to the neck, as high as may be desired, and swing the *lower edge* of the neck-curve to the corresponding number on the

scale of No. 6. Thus, if the measure be four inches from the bust-line to the neck, place the lower edge of No. 2 to 4 on No. 6, and mark by the heavy line to *cut by*.

NOTE.—Two curved pieces, No. 17, will be found in the box; the cutter can use ~~her~~ own taste which one to adopt.

The two curved pieces 5^a and 5^b are used as waist extensions; also for any purpose where curving is desired.

In the event of any piece being lost or mislaid, send to the agent, stating the exact number of such piece, and it will be replaced at trifling cost.

P 9.7.
**TABLE SHOWING THE PROPORTIONS OF FRONT, BACK, AND ARM-
 CIRCLE IN DIFFERENT MEASURES.**

If the Waist measures	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39
The Front will be (Note A)	8½	9	9½	10	10½	11	11½	12	12½	13	13½	14	14½	15	15½	16	16½	17	17½	18	18½	19	19½
The back will be (Notes B and C)	3	3	3	3½	3½	3½	4	4	4	4	4½	4½	4½	5	5	5	5½	5½	5½	6	6	6½	6½
Arm-Circle Back (Note D)	3	3	3	3½	3½	3½	4	4	4	4	4	4	4	4½	4½	4½	4½	4½	4½	5	5	5	5
Arm-Circle Front (Note E)	3	3	3	3½	3½	3½	4	4	4	4	4	4½	4½	5	5	5	5	5½	5½	5½	6	6	6

NOTE A.—For this measure the inside edge (sewing-line) of No. 8 must come to the figure here designated on the scale of No. 5.

NOTE B.—The inside edge (sewing-line) of No. 18 must come to the figure here designated on the scale of No. 15.

NOTE C.—This is the width of back, and always determines the number of inches to be taken out in the darts.

NOTE D.—The upper point of No. 18 must touch at the figure here designated in the scale of Arm-Circle Back.

NOTE E.—The upper point of No. 8 must touch at the figure here designated in the scale of Arm-Circle Front.

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